STEREO
RS 833 SD

Command records

VIBRATIONS.....ENOCH LIGHT AND THE LIGHT BRIGADE

DESIGN: CHERMAYEFF & GEISMAR ASSOCIATES

The greatest advance in sound since high fidelity was invented!

Command® records

STEREO
RS 833 SD

for discriminating people who desire the finest in sound... always—demand Command

VIBRATIONS
VIBRATIONS
VIBRATIONS

ENOCH LIGHT AND THE LIGHT BRIGADE

With this album, Enoch Light opens the door on a new musical conception that promises to be even more exciting than the "percussion" concept that he originated and introduced.

He calls this new field of musical adventuring **Vibrations.**

Vibrations is a logical outgrowth of his earlier work with percussive effects. To a certain extent, **Vibrations** is a subtle and advanced refinement of Light's percussion pieces. His careful development of that brilliant form of recording was necessary to lay the groundwork for the advances revealed by this new work. For **Vibrations** expands the musical ideas implicit in Enoch Light's Percussion albums, explores them with highly perceptive refinement to produce more tingling, sharp, pulsating music than even those exhilarating albums contained.

TECHNICAL DATA:

This record is an example of the finest quality sound fidelity that can be achieved with multiple microphone pickup. From the origin of the sound in a large acoustically perfect studio to the editing and re-recording to the final pressing of the record only the finest equipment is used — Some of the microphones, used representing the best of all manufactures available, are the: RCA-44BX, Telefunken U-47, Telefunken KM 56, Telefunken 201, Western Electric 1142A, Altec 639B, RCA-77D.

The reason for the multiplicity of microphone types is to insure that the optimum instrumental sound will be reproduced by use of the microphone whose characteristics are most complementary to that particular instrument. The original tape was recorded on Ampex equipment.

Re-recording was from Ampex tape machines through 200 watt cutting amplifiers (specially designed) which drive a Westrex feedback cutter.

This specially selected Westrex cutter is installed on an Automatic Scully lathe fitted with variable electronic depth control and variable pitch mechanisms.

From the preparation of the acetate master to the final stamper used to make this copy, all phases of the manufacturing process are carefully supervised and maximum quality control is exercised to the highest degree known at the present state of the industry.

RIAA standards are fully complied with in these new COMMAND Records and for best results we recommend that standard RIAA characteristics for each channel should be followed. Great care should be exercised in the selection of the stereo cartridge—properly adjusted for optimum tracking force and a minimum of tracking error—and, when playing through a two channel reproducing system of quality workmanship this COMMAND Record will delight the most discriminating audiophile.

TRUMPET . . . Doc Severinsen
GUITAR . . . Tony Mottola
WOODWINDS . . . Phil Bodner • Stanley Webb
TENOR SAXOPHONE . . . Al Klink
PIANO . . . Moe Wechsler
BASS . . . Bob Haggart
PERCUSSION . . . Don Lamond • Phil Kraus • Bob Rosengarden • Ed Shaughnessy
ELECTRIC ORGAN and ONDIOLINE . . . Milton Kraus

Originated and Produced by ENOCH LIGHT

Art Director CHARLES E. MURPHY

VIBRATIONS
ENOCH LIGHT AND THE LIGHT BRIGADE

SIDE 1

TEMPTATION	Robbins Music Corp. ASCAP)
I GET A KICK OUT OF YOU	Harms, Inc. (ASCAP)
REMEMBER	Irving Berlin Music Corp. (ASCAP)
GREEN EYES	Peer International (BMI)
STARS FELL ON ALABAMA	Mills Music Inc. (ASCAP)
AS TIME GOES BY	Harms, Inc. (ASCAP)

SIDE 2

THAT OLD BLACK MAGIC	Famous Music Corp. (ASCAP)
YESTERDAYS	T. B. Harms Co. (ASCAP)
MUSIC, MAESTRO, PLEASE	Bourne, Inc. (ASCAP)
BIDIN' MY TIME	New World Music Corp. (ASCAP)
A GAME OF CHANCE	Record Songs, Inc. (ASCAP)
DANCING ON THE CEILING	Harms, Inc. (ASCAP)

Enjoy the full program and technical data presented in detail, on the inside pages of this double album jacket

© 1962 GRAND AWARD RECORD CO. INC., NEW YORK

VIBRATIONS

At the heart of **Vibrations** is a rhythmic, pulsating use of the entire orchestra—horns and woodwinds as well as the customary rhythm instruments. The result, in Lew Davies' brilliantly constructed arrangements, is an intensification of those elements that create and sustain musical exhilaration.

But it is not an obvious, heavy-handed intensification such as might be achieved by multiplying rhythm instruments. Instead, this intensification is achieved with varying degrees of subtlety by moving instruments with and against each other rhythmically so that while, on the surface, they are carrying out their customary melodic and harmonic functions, they are also adding a whole new series of rhythmic lines to the performance.

Some of the vibrating rhythms are so low-keyed as to be scarcely noticeable without extremely careful, closely focused listening. Yet, just as the unheard harmonics of a note contribute to the full shape and sound of the note as we hear it, even the subtlest of rhythms contributes to the final texture of these **Vibrations.** It is a multiplicity of rhythms that produces the final, fantastic results that Enoch Light and Lew Davies have achieved in this latest breathtaking advance toward new musical adventures.

For this first experience of the exciting possibilities opened up by the concept of **Vibrations,** a special segment of Enoch Light's famous Light Brigade has been used. The brass section consists of nothing but the redoubtable trumpet of Doc Severinsen who proves once again that he can be an entire brass section by himself. There is a five-man woodwind team headed by the fabulously resourceful duo of Phil Bodner and Stanley Webb (Webb is replaced on **Music, Maestro, Please, That Old Black Magic, I Get a Kick Out of You** and **Remember** by Al Klink who plays a tenor saxophone solo on **Remember** that should make everyone who hears it remember Al Klink for years to come).

In addition to the melodic core of the rhythm section (Moe Wechsler, piano, Tony Mottola, guitar, Bob Haggart, bass), the percussion section has been expanded to include all the top men featured in Enoch Light's Percussion series—Dan Lamond, Phil Krause, Bob Rosengarden and Ed Shaughnessy. And to bring some strikingly different colorings and rhythms to the performances, Milton Krause divides his time between the electric organ and the ondioline.

The exotic capabilities of the ondioline were first suggested in Lew Davies' album, **Strange Interlude** (Command 829). Like the electric organ, the ondioline is an electrically operated keyboard instrument. But the parallel stops there for the ondioline can play only one note at a time. Normally the ondioline is used for creating ominous background sounds. But in these new, exploratory **Vibrations arrangements,** Lew Davies has given it a bright and brilliantly rhythmic role and, by doing this, has introduced a fresh, new sound into the percussive arsenal of the orchestra.

Side One

Temptation. With a vibrant rumble of kettle drums on the left, a cross-current of pulsating figures is introduced, by the bongos on the right, a brief ensemble passage, brushes on cymbals on the left and a deep guitar figure on the right. The brushed cymbal and guitar figures continue under Phil Bodner's piccolo, on the left, as he picks up the melody and they set two of the basic rhythm figures in the arrangement. Notice the very subtle added pulsation created by the brief appearance of the tambourine under the guitar rhythm and behind Doc Severinsen's brilliant trumpet interlude on the right. And note, too, the vibrant rhythmic intensification created by the very busy xylophone pattern under Tony Mottola's guitar passage. There's a remarkable flowing together of textures, both at the beginning and at the end, when the solo piccolo is joined by very warm, soft flutes, all underlined by the insistent brushed cymbal and guitar figures.

I Get a Kick Out of You. The tempo picks up for this luminously bright, sharply rhythmic treatment of Cole Porter's tune. With Lew Davies' creation, lewsticks, giving the primary rhythm a tremendous wallop, the woodwinds and Tony Mottola's guitar create an irresistible pulsation as they develop the melody line. First there is the bright probing of the piccolo, left, followed by the startlingly incisive sound of two xylophones in unison, left and right, and then the sharp, cutting tone of the guitar, right. Doc Severinsen's dark, rough-toned trumpet passage changes the timbre which is darkened even more by the purling flute duet on the left. But the brightness returns, intensified and even more vibrantly pulsating in an exchange between piccolo, lewsticks and xylophone on the left and the surging guitar on the right.

Remember. A more relaxed use of vibrations appears in Lew Davies' arrangement of this lovely Irving Berlin tune. The staccato ensemble attack, led by Doc Severinsen's trumpet, and the heavy stabbing of the saxophones, on the left, move the piece along with a feeling of underlying intensity without disturbing the suave beauty of the melody itself. A revealing instance of simplicity in a vibrational context occurs at the opening of the second chorus when a flute duet in stop-time, left, alternates with Doc Severinsen's glowingly singing trumpet, right, leading to Al Klink's remarkably warm, fluid tenor saxophone solo.

Green Eyes. A stunningly subtle pyramiding of sound builds on the left in the introduction as a clarinet choir is created, starting in the lowest recesses with the contrabass clarinet, then adding a bass clarinet and regular clarinets in different registers. The pulsative potential of an accompanying instrument is emphasized in the use of prodding growls from the contrabass clarinet under both Tony Mottola's soulful guitar passage and the ondioline development of the melody. Later the accenting potential of the ondioline is explored when it adds brisk, biting fills on the right to the staccato statements of the piccolo and baritone saxophone, left. The remarkable, rolling pulsation of which the lumbering contrabass clarinet is capable is used to fascinating advantage to add to the building vibrancy of the climax.

Stars Fell on Alabama. A rich blend of woodwinds establishes the rhythmic basis of this arrangement. This is extended and amplified in the remarkably sharp fills by xylophone and bongos in unison under Doc Severinsen's warm trumpet solo. The warmth of the saxophone ensemble on the left and, later, the two alto flutes reveals the additional rhythmic pulsation that can be drawn from such blending of timbres.

As Time Goes By. The bright, swinging propulsion in this treatment is intensified by Lew Davies' astute use of orchestra bells as an accent under the baritone saxophone and the trumpet in the introduction and as an adjunct to the broadly swinging saxophones on the left and Tony Mottola's guitar on the right. Two fascinating and contrasting instances of brilliantly clear, cleanly defined recording crop up in this arrangement. First is the remarkably pure, utterly unsullied sound of the xylophone playing "fills" on the left under the trumpet, right, in the first chorus. This is reproduction in a completely uncluttered situation. The other is just the opposite: At the very end, as the piece is boiling to a climax, in the midst of rampaging cross-currents of sound you can clearly hear the gentle, delicate throb of a tuned bongo.

Side Two

That Old Black Magic. Taken at an urgent, exciting tempo, this Harold Arlen-Johnny Mercer masterpiece is rapped into action by the astonishing combination of bongos and high, wailing organ stabs on the left, answered by bongos and similar guitar figures on the right. The melody is developed with an exhilarating use of staccato phrasing by the organ, by the charging, clipped attack of Tony Mottola's guitar, the unusual voicing of the strongly swinging saxophone ensemble and by Doc Severinsen's virtuoso trumpet passage, rough-toned, insistent and climaxed by a rising, tightly ejected high note. The movement between instruments and within each group of instruments all through the piece (notice the furious exchange between organ-and-bongos and guitar-and-bongos at the beginning of the second chorus) sets up a rocketing, vibrating sense of rhythm that adds layer on layer of musical excitment that would be impossible to achieve with rhythm instruments alone.

Yesterdays. There is a surprisingly tense sense of vitality in this arrangement of a tune that is customarily given a languidly romantic treatment. Here the clipped phrasing of the saxophones, on the right, the vibrantly percussive urgency of a unison passage across the board by guitar and xylophone and the delightfully airy, flippant piccolo that bobs up in the second chorus give Jerome Kern's tune a fresh, floating rhythmic feeling. At the same time, these sharp and bright mixtures are contrasted with some rich, deep passages from the saxophones playing in an almost exaggeratedly heavy voicing to implement the already gaily loping rhythm. This contrast comes into particularly sharp focus near the end when the piccolo and the deep saxophones challenge each other in a series of unusual breaks.

Music Maestro, Please. The purity and beauty of Doc Severinsen's inspired trumpet playing is spotlighted in his sustained notes as he introduces this piece. The approach is romantic and Severinsen's trumpet sings the melody, followed by a warm, soft organ passage and delightfully lilting saxophones. But under this fluid surface, underlying vibrations are set up by the woodwinds and, at the start of the second chorus, by a repeated short phrase on the xylophone that seems to stimulate the guitar solo. This is primarily a trumpet showcase for Severinsen but it reveals how much a vibrant pulsation of other instruments even in such a situation can quicken the excitement and interest of a beautifully executed solo.

Bidin' My Time. The clipped, chopping intermingling of instruments used by Lew Davies in this arrangement not only emphasizes the essential rhythm of this sauntering tune but injects some brilliant accents that deepen this rhythm and establish it on a number of different levels. One of the most interesting effects Davies uses here are the curt, high stabs by the ondioline under the trumpet in the first chorus and under the guitar in the second. Notice how the timbre of these high ondioline notes blends with Tony Mottola's guitar in a unison passage at the end of the first chorus and the surprising effect later when the unusually high ondioline notes on the right are answered by the high but harder sound of the xylophone.

A Game of Chance. This gorgeous tune by Enoch Light and Lew Davies gets a lovely launching from Doc Severinsen's lyrical trumpet. The melody is developed in a series of charming exchanges between Tony Mottola's guitar, left, Moe Wechsler's piano on the right and a tandem of deep throated flutes, left. The vibrations in the treatment of a tune that floats as delicately as this requires an extremely subtle touch but they can be present. Here they appear in the brushes and bongos but they are handled in such gentle fashion that at times they are just barely audible. Still, like the unheard harmonics, even these wisps of vibrating sound add to the flavor of the total performance.

Dancing on the Ceiling. Skillful use of ondioline accents and the brightest, most bell-like sound of the vibraphone brilliantly underline the stabbing, jabbing phrasing on which this sinuous Rodgers and Hart tune rides. The mixture of warmth in the trumpet and saxophones and of brilliance in the ondioline and xylophone stresses the vibrant rhythmic uses that can be made of contrasting instrumental timbres and colors, to intensify or underline rhythms and patterns that are already flowing through an arrangement.

Originated and Produced by Enoch Light

Associate Producer Julie Klages

Recording chief Robert Fine

Mastering George Piros

Arrangements by Lew Davies

STEREO
RS 833 SD

VIBRATIONS...ENOCH LIGHT AND THE LIGHT BRIGADE

THE
GREATEST ADVANCE
IN SOUND...
Since Hi-Fidelity was invented

Command®

33⅓ RPM

STEREO

RS 833-S.D. - Side I
RS 833-SD-A

VIBRATIONS

ENOCH LIGHT & The Light Brigade

1. TEMPTATION (A. Freed-N. H. Brown) (2:56)
2. I GET A KICK OUT OF YOU (Cole Porter) (2:15)
3. REMEMBER (Irving Berlin) (2:48)
4. GREEN EYES (A. Utrera-N. Menendez-
   E. Rivera-F. Woods) (2:50)
5. STARS FELL ON ALABAMA
   (M. Parish-F. Perkins) (2:47)
6. AS TIME GOES BY (Herman Hupfield) (3:08)

MFD. BY GRAND AWARD RECORD CO., INC., U.S.A.

THE
GREATEST ADVANCE
IN SOUND . . .
Since Hi-Fidelity was invented

Command®

33⅓ RPM

STEREO

RS 833-S.D. - Side II
RS 833-SD-B

VIBRATIONS

ENOCH LIGHT & The Light Brigade

1. THAT OLD BLACK MAGIC (J. Mercer-H. Arlen) (2:15)
2. YESTERDAYS (O. Harbach-J. Kern) (3:02)
3. MUSIC, MAESTRO, PLEASE
   (H. Magidson-A. Wrubel) (3:08)
4. BIDIN' MY TIME (G. & I. Gershwin) (2:15)
5. A GAME OF CHANCE (Ervin Drake-
   Lew Davies-Enoch Light) (2:52)
6. DANCING ON THE CEILING (R. Rodgers-L. Hart) (2:28)

MFD. BY GRAND AWARD RECORD CO., INC., U.S.A.